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# PROMPTU SPEECHES HOW TO MAKE THEM



GRENVILLE KLEISER



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**IMPROMPTU SPEECHES:  
HOW TO MAKE THEM**



*By Grenville Kleiser*

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How to Develop Self-Confidence in Speech and Manner  
How to Read and Declaim  
How to Speak in Public  
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Impromptu Speeches: How to Make Them  
Word-Power: How to Develop It  
Christ: The Master Speaker  
Vital English for Speakers and Writers

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# Impromptu Speeches

HOW TO MAKE THEM

BY

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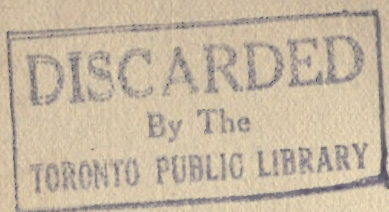


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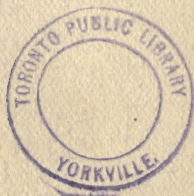


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## PREFACE

An after-dinner speech should be extemporaneous, but none the less thoroughly prepared. Adaptability, ease, spontaneity, and self-confidence, so characteristic of the best speakers, are not usually gifts of nature but the acquisitions of study and practise.

Successful speech-making, whatever the form or occasion, always implies something of importance to say on the part of the speaker and the ability to say it well. These qualifications are within the reach of any man willing to apply himself to the study with earnestness and diligence.

The most effective public speaker speaks from his personality rather than

## PREFACE

from his memory. He thinks on his feet. Having first mastered his subject and himself, he knows better how to master other men.

GRENVILLE KLEISER.

New York City,  
August, 1919.

## CONTENTS

	PAGE
THE OCCASIONAL SPEECH.....	11
FORENSIC SPEAKING.....	49
ARGUMENTATIVE SPEAKING.....	85
THE GOLDEN ART OF TRUTH-TELLING	127





## THE OCCASIONAL SPEECH





## THE OCCASIONAL SPEECH

There are three forms of occasional speech, a knowledge of which will be of practical value to you in your general development as a public speaker: 1. The after-dinner speech; 2. The open-air speech; 3. The impromptu speech.

You may be called upon at any time to speak on one of these occasions, when it will be greatly to your advantage to have studied the following suggestions. It is the part of prudence to prepare yourself in advance for the possible opportunity or emergency.

### I. The After-Dinner Speech

It is erroneous to assume that an after-dinner speech is merely a perfunctory throwing together of a few humorous stories. Any form of suc-

## IMPROMPTU SPEECHES

cessful speech requires careful preparation.

The chief qualifications here are those demanded in other kinds of public speaking. You must have clearly in mind what you wish to say, and know how to say it concisely. Adequate command of language, a proper degree of self-confidence, and a pleasing personality are of vital importance.

Many experienced after-dinner speakers acknowledge that the most difficult thing for them is the beginning of the speech. But once they are launched upon their subject they have full confidence in their ability to speak right on to a satisfactory conclusion.

### SUGGESTIONS FOR PREPARING A SPEECH

Here is a helpful suggestion for beginning an after-dinner speech: You are presumably talking to some one sit-

## THE OCCASIONAL SPEECH

ting next to you. Purposely introduce into the conversation some of the ideas you intend to express in your speech. Then when you rise to speak, simply continue in your conversational tone, "I was just saying to the gentleman sitting next to me," etc. This will make a natural and easy beginning.

Never begin an after-dinner speech with an apology, nor confess that you do not know why you have been selected to speak inasmuch as you know nothing about the subject assigned to you. Do not say anything to reflect upon yourself.

Do not use compliments to excess. If you do, you will simply weaken the impression you wish to convey and expose yourself to the suspicion of being insincere. You should, of course, be gracious and considerate, and if it is desirable to compliment a previous



## IMPROMPTU SPEECHES

speaker or your hearers, do so in terms of unmistakable sincerity.

James Russell Lowell, who was a charming after-dinner speaker, once said:

*"I have my own theory as to what after-dinner speaking should be. I think it should be in the first place short, I think it should be light, and I think it should be both extemporaneous and contemporaneous. I think it should have the meaning of the moment in it—and nothing more."*

There you have in brief form a complete treatise on the art of after-dinner speaking. Let your speech be short, light, and appropriate. These simple requirements are so important that a detailed explanation is desirable.

## THE OCCASIONAL SPEECH

### REQUIREMENTS OF AN AFTER-DINNER SPEECH

#### *1. Brevity*

Your speech should be short. The natural tendency of most men is to speak too long. Asked to speak ten minutes, they will consume half an hour. Many intelligent and prominent men are great offenders in this respect. The general impression made by them is that "they like to hear themselves talk."

Resolve never to exceed your time limit. If anything, speak under the time allotted to you. Test the length of your proposed speech beforehand, and if it is too long ruthlessly cut it down. If necessary, omit some of your cleverest and most cherished ideas.

When you have planned a speech of the right length, do not allow yourself to add to it. Say only what you

## IMPROMPTU SPEECHES

have determined to say, and tho your hearers implore you to "go on," do not hesitate to sit down at the right moment.

A reputation for making short speeches will add much to your popularity and effectiveness. The modern audience is predisposed in favor of the speaker who "gets to the point" without waste of time or words.

### *2. Lightness*

Your speech should be light. It is generally expected that an after-dinner speech will be entertaining rather than instructive. This does not mean, however, that the speaker should play the rôle of the clown, nor descend to the commonplace.

An important part of many a successful after-dinner speech is the humorous story. It is not too much to



## THE OCCASIONAL SPEECH

say that if you are a good story-teller in conversation, you have one of the most useful qualifications for popular after-dinner speaking.

A witty speech can not be made to order, but wholesome humor may be consciously introduced by the speaker. Good stories are indispensable to the after-dinner occasion. Such stories should be short and pertinent. The most effective story usually is one in which the point of humor is not disclosed until the end.

Two or three well-chosen stories should suffice. Too many introduced into a speech may become monotonous and wearisome. Particular care should be taken to choose stories that are not hackneyed. Make your own collection of anecdotes, and be reasonably sure that they are comparatively new.

Wendell Phillips humorously pointed

## IMPROMPTU SPEECHES

out the antiquity of many well-known anecdotes.

“There is one story,” he remarked, “which it is said Washington told, of a man who went into an inn and asked for a glass of drink from the landlord, who pushed forward a wine-glass about half the usual size. The landlord said, ‘That glass out of which you are drinking is forty years old.’ ‘Well,’ said the thirsty traveler, contemplating its diminutive proportions, ‘I think it is the smallest thing of its age I ever saw.’ That story was told in Athens three hundred and seventy-five years before Christ was born. Why, all these Irish bulls are Greek, every one of them! Take the Irishman who carried around a brick as a specimen of the house he had to sell; take the Irishman who shut his eyes and looked into a glass to see how he would look when

## THE OCCASIONAL SPEECH

he was dead; take the Irishman that bought a crow, alleging that crows were reported to live two hundred years and he meant to set out and try it; take the Irishman who met a friend who said to him, 'Why, sir, I heard you were dead.' 'Well,' says the man, 'I suppose you see I'm not.' 'Oh, no,' says he, 'I'd believe the man who told me a good deal quicker than I would you.' Well, those are all Greek. A score or more of a parallel character come from Athens."

Some of the most successful after-dinner speakers cleverly introduce a story in this way:

"Your kind invitation to speak to you to-night brings to my mind a similar occasion a few weeks ago, when the principal speaker failed to appear. The toastmaster, therefore, called upon Patrick Murphy, who said:

## IMPROMPTU SPEECHES

“Faith and Oi am no speaker, but if yez insist on me sayin’ something, Oi’ll be afther tellin’ yes a sthory, and if ye’ll be afther listening, yez will be afther larnin’ some history—in fact, yez will be afther larnin’ how the war was sittled bechune Japan and Roosia. It was this way: Thot famous Japanese ginerall by the name av—by the name av—well, holy smoke! Oi have forgot thot feller’s name entoirely; but thot is nayther here nor there. He mit thot famous Roosian ginerall by the name av—by the name av—well, phwat do yez know about thot! Oi have sure forgot his name entoirely. But anyway, the Japanese ginerall, he met the Roosian ginerall, in the famous town down in Southern Roo-ia by the name av—by the name av—bedad, Oi can’t think av the name av that town! It’s gone from me mind entoirely. But any-



## THE OCCASIONAL SPEECH

way, it's phwat they sid thot is the important pint. And whin they mit in thot town in Southern Roosia, the Japanese gineral, he sid to the Roosian gineral, he sid, sid he—he sid—he sid—sid he,—bedad, Oi can't think av phwat he sid at all, at all! But anyway, phwativer the divil it was, thot's phwat sittled the war!"

### *3. Appropriateness*

Your speech should be appropriate. There are exceptional occasions which require an after-dinner speech to be serious and even profound. In such cases, a speaker would be imprudent and disappointing if he were to indulge in humor.

The usual after-dinner speech, however, is light in character, and good taste will be your best guide in the choice and treatment of a subject.

## IMPROMPTU SPEECHES

Some men excel in formal platform speaking, who can not make a successful after-dinner speech, largely for the reason that it demands a simple and colloquial style. The remedy is to keep constantly in mind that the best style of after-dinner speaking is that of a gentleman conversing and that so-called "oratory" has no proper place in this kind of address. When your speech has the flavor of very good talk, this alone is sufficient to insure success.

The presiding officer at a public dinner should be chosen with great care. He should be primarily a modest man, of few words, and with sufficient determination to limit the various speakers to approximately their allotted time.

A few speakers only should be selected, and they should be told how long they are expected to speak. The short speech of fifteen or twenty min-

## THE OCCASIONAL SPEECH

utes is most desirable and may be tactfully suggested to the speakers in advance.

If these simple requirements were uniformly followed, after-dinner speaking would no longer be regarded as a painful form of boredom, but as a delightful and elevating sequel to the dinner proper.

### II. The Open-Air Speech

There are special requirements for effective open-air speaking. The conditions under which such speaking is usually done demand a somewhat different treatment from those of indoor speaking.

It is of the most vital importance that you bring into full use your breathing apparatus. You should not only breathe deeply, but use your abdominal muscles fully and vigorously.

## IMPROMPTU SPEECHES

The physical exertion of open-air speaking will make special demands upon you, and energetic deep breathing will be your chief safeguard against weakness and fatigue. Strict attention to correct breathing will enable you to speak at considerable length without disagreeable physical after-effects.

### SEVEN FACTORS IN SUCCESSFUL OUTDOOR SPEAKING

There are seven principal things that will increase your effectiveness in open-air speaking:

1. Vigorous deep breathing.
2. A well-rounded voice.
3. Distinct articulation.
4. The use of short sentences.
5. The use of plain language.
6. Frequent gesture.
7. An earnest manner.



## THE OCCASIONAL SPEECH

Give diligent attention to developing these seven things, and you can trust yourself to speak before an open-air audience with the utmost confidence. They can all be cultivated by earnest daily practise.

### PROPER METHODS OF OPEN-AIR SPEAKING

A keen observer of this form of public speaking has said: "There is quite as much skill and art needed in open-air speaking as in delivering an address in a hall—and more demand on the lungs. What is needed in the open-air is oratorical scene-painting—bold and broad effects, no tempered phrases or nicely balanced propositions. Such speaking, to be successful, must be real and earnest, and the speaker should try to convince his hearers by making them believe and respond. In all speaking one should avoid long and involved sen-

## IMPROMPTU SPEECHES

tences—tho a few men, such as Gladstone and one or two others, have used them with effect—but in the open air you may use a specially short and sharp style that would seem to be *staccato* and jerky in a building. Men of experience tell me that a touch of ferocity is helpful, too, with plenty of action that would in other circumstances be regarded as wild. The open-air orator may not only indulge in ‘fine, careless rapture,’ but something of the kind is expected of him. And you must keep up the performance at what may be called concert pitch all the way through, for an open-air audience is apt to be migratory, and directly the speaker’s steam pressure seems to be going down the fickle listener will walk away—if, indeed, he does not indicate disappointment in some more striking manner.”

Bear in mind, however, that “keep-

## THE OCCASIONAL SPEECH

ing up to concert-pitch," means intensity of style, not a high-keyed voice. It is a common failing of open-air speakers to use a high-pitched voice in the belief that they will be better heard. This style is not only unpleasant to the listener, but usually works disaster to the speaker's throat.

There is no better exercise for developing volume of voice and intensity of manner, particularly for use in open-air speaking, than to read aloud each day, for ten or fifteen minutes, a piece of vigorous English. As you practise this exercise, open your mouth well, breathe deeply, and bring your power principally from the abdominal muscles.

## HOW TO ANSWER A HECKLER

The habit of heckling an open-air speaker is becoming more common in America than hitherto, altho it has for

## IMPROMPTU SPEECHES

many years been a general custom in England.

When you are interrupted in speaking, the most important thing is to keep your temper whatever the provocation may be. Lose your temper and you lose your audience. Maintain a mental attitude of poise, and presently the incident will pass by.

If, however, you attempt to answer one who asks a question, or rebuke one who interrupts you, let your answer be forceful and fearless. An outdoor audience dislikes a feeble rejoinder, but will usually take sides with a speaker who shows he is fully equal to the occasion.

### III. The Impromptu Speech

An impromptu speech, as the name implies, requires you to stand up immediately upon being announced and



## THE OCCASIONAL SPEECH

give expression to such ideas as you can command at the moment. This is a severe test, but you can easily make yourself equal to it by practising each day the following simple exercise.

Select a subject of current interest, then stand up and express such thoughts on it as spontaneously arise in your mind. Speak deliberately and thoughtfully, but not at first with too much regard for choice of words. Increased felicity of style will come through practise. Continue this exercise for a few days and you will be amazed at your improvement.

A thoroughly experienced speaker usually has no difficulty in making an impromptu speech, because he has a fund of accumulated ideas to draw upon instantly, and has developed the self-confidence necessary to think readily on his feet,

## IMPROMPTU SPEECHES

As a matter of fact, however, you are always preparing for the impromptu occasion. What you read and study, the way you habitually speak in conversation, your general manner and bearing, your degree of self-possession in daily intercourse with others—all these influence the character of your impromptu speaking.

### ARRANGING YOUR IDEAS

As a general thing, when you are asked to speak in this way, there is usually a short interval in which you can make “a mental brief” of what you intend to say. This will be a great help to you in quickly assembling your ideas and giving them the semblance of order.

A mental brief may be composed of half a dozen short sentences, to represent the headings of your speech.

## THE OCCASIONAL SPEECH

These points can be numbered in your mind—1, 2, 3, 4, 5, 6—so that you can express your thoughts on each in regular order. This method will give you confidence, since you will know that as soon as you have finished one point you can go without hesitation to the next.

## THE WEAKNESS OF VERBOSITY

There is a type of speaker who leaves upon the minds of the hearers an impression of words only. He aims at nothing, hits nothing, says nothing, but employs high-sounding language in which to do it.

This is humorously illustrated in the following example of a talk by a college professor to his students:

“Young gentlemen, we take up this morning the most important subject of irrepressible conflicts. Now, if any of you will look around, or even half-way

## IMPROMPTU SPEECHES

around, you will see that there is an irrepressible conflict. No period is complete without an irrepressible conflict, and it is peculiarly necessary in precipitous days like these. This is an important fact to realize. Without it you can not go forth from these walls armed with the means and appliances to meet, combat and conquer the vicissitudes of life.

“But there is another point to remember, young gentlemen. There has been a great change in irrepressible conflicts. Until now—that is, until the massive intellects of the twentieth century concentrated upon this problem—it has always been assumed to be one of the essentials of an irrepressible conflict that it should be irrepressible. Never was there a greater blunder. By means of the microscope, the X-rays, the germ theory, pragmatism and Chris-



## THE OCCASIONAL SPEECH

tian Science we have been able to work a complete revolution in this realm of thought.

“Do you see, gentlemen, how that simplifies and practically gets rid of the whole subject of conflicts? Just as soon as we reduce an irrepressible conflict to a state of complete repressibility, our task is easy, because a conflict that has been repressible is really not a conflict at all. Of course, when we have two coincidental and contemporaneous conflicts it is somewhat different. It is not so easy to harmonize and synthesize them, because the difficulty increases in geometrical progression. The method of procedure, however, is practically the same. First reduce each irrepressible conflict to repressibility. Then it will be seen that the two conflicting conflicts do not conflict with the same virility as before. From this point a little cautious jockey-

## IMPROMPTU SPEECHES

ing by the industrious and careful investigator will produce most gratifying results.

“In my next lecture I will show you how an irrepressible conflict that has been repress can be reendowed with irrepressibility.”

### FAULTS WHICH RUIN A SPEECH

A knowledge of what not to do, as well as what to do, is vital to your real progress in public speaking. There are general faults of many experienced public speakers against which you should safeguard yourself. Please note the following very carefully.

One of the most insidious faults of experienced speakers is that of talkativeness arising from too great fluency and facility of language. Where there is a great multiplicity of ideas, coupled with a too easy flow of words, the

## THE OCCASIONAL SPEECH

speaker may readily incline to glibness rather than to profundity.

A too highly developed vocabulary often runs to volubility. Wherever there is a surplusage of words, there is likely to be a shortage of ideas. A large and varied stock of words is necessary for your use, but you should make them your obedient tools, and never allow them to lead you into bombast or verbosity.

Among experienced public speakers are many men who have no time-sense. They talk right on, seemingly unconscious of the rapid passing of time, so that their allotted few minutes for speaking run easily into half an hour or more. Such speakers usually are digressive and pleonastic. They prefer a roundabout way to their subject, hence are frequently tiresome and fail to carry conviction.

## **IMPROMPTU SPEECHES**

Many public speakers erroneously think that their experience will serve them with adequate thoughts and words at the moment of need, and consequently go before an audience totally unprepared in their subject. The inevitable result is an impression of indefiniteness and inadequacy, which is fatal to real success.

### **Speech for Study, with Lesson Talk**

#### **HOW TO BENEFIT FROM STUDYING A MODEL SPEECH**

The appended after-dinner address by Joseph H. Choate, will repay most careful study. It is an unusual example of felicitous and dignified speech.

The occasion was the Annual Banquet of the Chamber of Commerce of the State of New York, and this response was to the toast of "The Bench



## THE OCCASIONAL SPEECH

and the Bar—Blessed are the peacemakers.”

Carefully note the consummate skill with which the speaker blends humor with seriousness. Observe how he maintains an elevated standard of thought and style even when he is most humorous.

Study each of the eight paragraphs separately. Note what ideas comprise each of them, and also how one paragraph follows naturally after the other.

Write a brief outline of the speech, such as you think the speaker might have made for himself. Then try to get the outline as a whole imprest upon your mind.

Particularly note the grace and modesty of the distinguished speaker. Observe the ease and charm with which he puts his words together, so that they simply flow from his eloquent lips.

## IMPROMPTU SPEECHES

Note his use of such distinctive words as *unprecedented, inherent, specific, intimation, avoirdupois, aggregate, repudiating, skepticism, permanence, stedfast, freighted, deplored, amended, participants, assiduously, and exhorting.*

Stand up and render the speech aloud in its entirety. Deliver it in easy, gracious, conversational style. Realize precisely what you are saying, and think of it as emanating from your own mind.

The chief purposes of your daily drill in speaking are to fit words to your mouth, so as to make the organs of speech flexible and responsive, and to make you accustomed to hearing your own voice on a large scale.

It would be an excellent thing for you to commit this speech to memory, not for purposes of imitation, but to

## THE OCCASIONAL SPEECH

serve as a model after which to pattern some of your own after-dinner speeches.

### SPEECH FOR STUDY

#### THE BENCH AND THE BAR

By JOSEPH H. CHOATE

Mr. President:—I rise with unprecedented embarrassment in this presence and at this hour to respond to this sentiment, so flattering to the feelings of all members of the Bench and Bar, to say nothing of that shrinking modesty inherent in the breast of every lawyer and which the longer he practises seems to grow stronger and stronger. — I have a specific trouble which overwhelms me at this moment, and that is that all the preparation I had made for this occasion is a complete miscarriage.

I received this sentiment yesterday

## IMPROMPTU SPEECHES

with an intimation that I was expected to respond to it. I had prepared a serious and sober essay on the relations of commerce to the law—the one great relation of client and counsel, but I have laid all that aside; I do not intend to have a single sober word to-night. I do not know that I could. There is a reason, however, why nothing more of a sober sort should be uttered at this table; there is a danger that it would increase by however small a measure the specific gravity of the Chamber of Commerce of New York. Certainly nothing could be a greater calamity than that. At an hour like this, sir, merchants like witnesses are to be weighed as well as counted; and when I compare your appearance at this moment with what it was when you entered this room, when I look upon these swollen girths and these

## THE OCCASIONAL SPEECH

expanded countenances, when I see that each individual of the Chamber has increased his avoirdupois at least ten pounds since he took his seat at this table, why the total weight of the aggregate body must be startling, indeed, and as I suppose you believe in a resurrection from this long session, as you undoubtedly hope to rise again from these chairs, to which you have been glued so long, I should be the last person to add a feather's weight to what has been so heavily heaped upon you.

I have forgotten, Mr. President, whether it was Josh Billings or Henry F. Spaulding, who gave utterance to the profound sentiment that there is no substitute for wisdom, and that the next best thing to wisdom is silence. And so, handing to the reporters the essay which I had prepared for your instruction, it would be my duty to sit down



## IMPROMPTU SPEECHES

in peace. But I can not take my seat without repudiating some of the gloomy views which have fallen from the gentlemen who preceded me. My worthy pastor, the Rev. Dr. Bellows, has said, if I remember rightly his language, that there is a great distrust in the American heart of the permanence of our American institutions.

I am perfectly willing that the doctor should speak for his own institution, but not for mine. I do not believe that a body of merchants of New York with their stomachs full have any growing skepticism or distrust of the permanence of the institution which I represent. The poor, gentlemen, you have with you always, and so the lawyer will always be your sure and stedfast companion.

Mr. Blaine, freighted with wisdom from the floor of the Senate house and

## THE OCCASIONAL SPEECH

from long study of American institutions, has deplored the low condition of the carrying trade. Now, for our part, as representing one of the institutions which does its full share of the carrying trade, I repudiate the idea. We undoubtedly are still prepared to carry all that can be heaped upon us. Lord Bacon, who was thought the greatest lawyer of his age, has said that every man owes a duty to his profession; but I think that can be amended by saying, in reference to the law, that every man in the community owes a duty to our profession; and somewhere, at some time, somewhere between the cradle and the grave, he must acknowledge the liability and pay the debt. Why, gentlemen, you can not live without the lawyers, and certainly you can not die without them. It was one of the brightest members

## IMPROMPTU SPEECHES

of the profession, you remember, who had taken his passage for Europe to spend his summer vacation on the other side, and failed to go; and when called upon for an explanation, he said,—why, yes; he had taken his passage, and had intended to go, but one of his rich clients had died, and he was afraid if he had gone across the Atlantic, the heirs would have got all the property.

Our celebrated Minister to Berlin (Andrew D. White) also has spoken a good many earnest words in behalf of the institutions he represents. I did not observe any immediate response to the calls he made, but I could not help thinking as he was speaking, how such an appeal might be made, and probably would be made with effect, in behalf of the institution I represent, upon many of you in the course of the immediate future. When I look around me on this

## THE OCCASIONAL SPEECH

solid body of merchants, all this heaped-up and idle capital, all these great representatives of immense railroad, steamship and every other interest under the face of the sun, I believe that the fortunes of the Bar are yet at their very beginning. Gentlemen, the future is all before us. We have no sympathy with Communism, but like Communists we have everything to gain and nothing to lose.

But my attention must be called for a moment, before I sit down, to the rather remarkable phraseology of the toast. I have heard lawyers abused on many occasions. In the midst of strife we certainly are most active participants. But you apply the phrase to us: "Blessed are the peacemakers!" Well, now, I believe that is true. I believe that if you will devote yourself assiduously enough, and long enough,

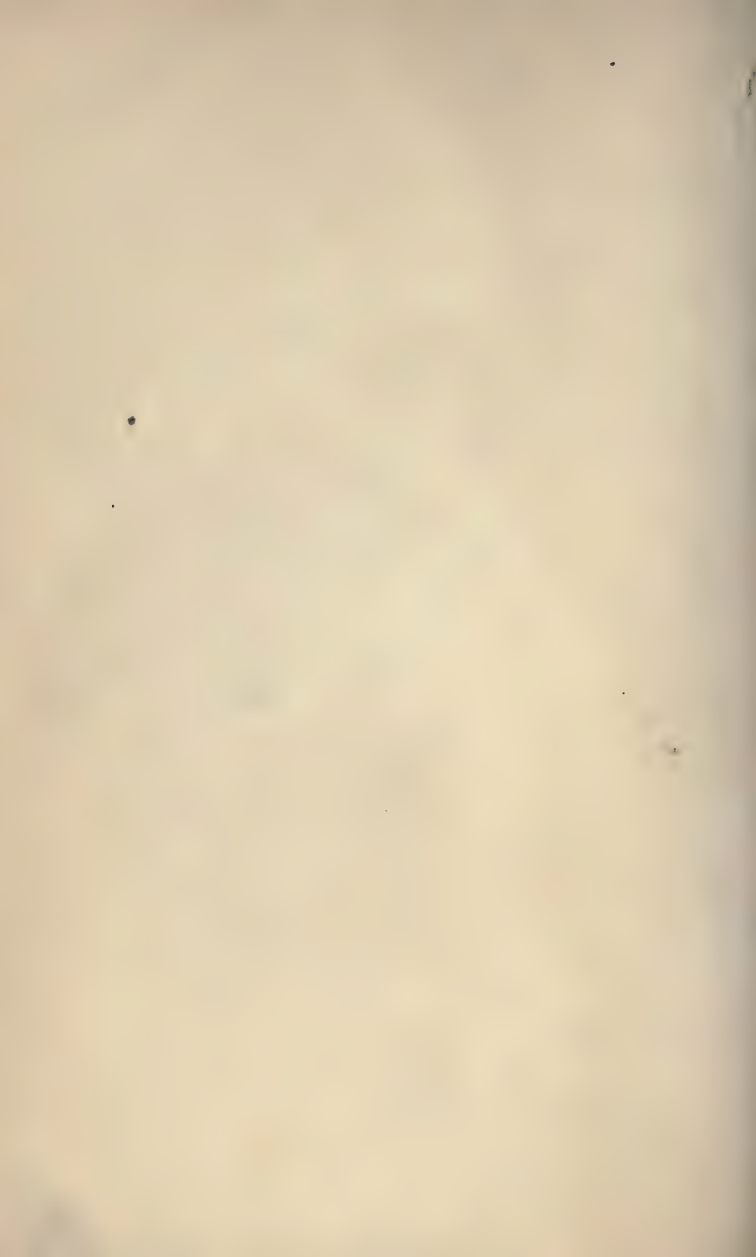
## IMPROMPTU SPEECHES

to our profession, it will result in perfect peace. But you never knew—did you?—a lawsuit, if it was prosecuted vigorously enough and lasted long enough, where at the end there was anything left for the parties to quarrel over.

Mr. President, I shall not wear your patience longer. This long program of toasts is not yet exhausted. The witching hour of midnight is not far off, and yet there are many statesmen, there are many lawyers, there are many merchants who are yet to be heard from, and so it is time I should take my seat, exhorting you to do justice always to the profession of the law.



## **FORENSIC SPEAKING**



## FORENSIC SPEAKING

### FUNDAMENTAL REQUIREMENTS

Forensic speaking has to do particularly with courts of judicature. It is largely argumentative in character, in which the principal object of the advocate is to convince the court and persuade the jury.

Good conversation is the proper basis for this form of speaking. The chief requirements are simple language, plain statement, clear exposition, and clean-cut delivery.

*It is almost surely fatal to an advocate's cause to attempt anything of a highly rhetorical or oratorical character. Posturing, phrase-making, bombast, and artificiality should be sedulously avoided.*

## IMPROMPTU SPEECHES

The law court is not a place for oratorical display. The multiplicity of cases and the urgent character of the business to be disposed of, makes it imperative for every one actively engaged there to be thoroughly practical.

As an advocate, your work is to explain, convince, and persuade. You must convey to the minds of the judge and jury clear and valid reasons for your beliefs, and arouse their keen interest in what you are presenting as your side of the case.

You should have a clear comprehension of the matter you intend to explain or prove to others. Through study and research thoroughly inform yourself, and arrange your ideas in the most logical order. Study each case by itself, and make a careful brief on both law and evidence.

## FORENSIC SPEAKING

### HOW TO PRESENT YOUR SUBJECT

Definition should precede demonstration. When the hearers have a clear and correct understanding of the question to be discussed, they will follow it with greater interest. They will usually be favorably predisposed to you if by lucid explanation you help them to grasp the subject readily.

Truth always bears with it an element of power which alone carries a large degree of conviction. When it is coupled with deep sincerity in the speaker, it is almost invincible.

Your aim should be to make a favorable impression on your hearers as soon as possible. This is best accomplished by courtesy of manner and simplicity of statement. A pleasant personality is an asset of value. Earnestness, frankness, and a spirit of fair play, go far toward winning a favorable decision.



## IMPROMPTU SPEECHES

Present your subject so as to make the least possible demand upon your hearers. Anything which imposes undue mental concentration on their part, is likely to perplex and weary them and consequently react against you.

It is a good plan to begin your speech with something familiar to the auditors. Use every-day examples for illustration. Show plainly that you give your hearers credit for knowing fundamental truths and principles.

Argument from authority usually carries great weight. When you cite a well-known name in support of an argument, your hearers naturally assume that such a person has given full consideration to the subject. There will be additional weight if such authority is generally known as a careful and reliable thinker.

## FORENSIC SPEAKING

### SECRETS OF SUCCESS IN COURT

Reasonable brevity is important. Many hearers have not the power of long-sustained attention. Prolonged or complex explanations fatigue them. The most authentic facts and arguments can be rendered ineffective by too great a burden of words, or a protracted delivery.

*The real test of your speaking is your power to persuade your hearers to act as you desire. If you succeed in doing this, you are in the best sense an orator.*

It is important that you proceed by gradual steps to arouse the interest of your hearers, remove any prejudices they may have, gain their favorable attention, and lead them gradually and surely to an intelligent consideration of the subject under discussion.

To this end aim to find a common

## IMPROMPTU SPEECHES

mental level on which they and you can meet. In other words, identify yourself as completely as possible with them. Adapt your speaking to the capacity of the jury to understand you. Avoid the common fault of talking above their heads. Assume the mental attitude of talking it over with them, and like an eminent English lawyer think of yourself as being the thirteenth jurymen.

This does not mean, of course, that you are to descend in thought, language, or manner, but that you are to bring to your aid the graces of simplicity, plainness, sincerity, and naturalness, so as to have not only the undivided attention of your hearers, but also their good-will and confidence.

Do not stand aloof from them, nor assume a superior attitude of teacher, preacher, or counsellor. If you give them the impression that you have an

## FORENSIC SPEAKING

exalted opinion of yourself and your abilities, it will surely prejudice them against you. The ancient orators regarded modesty of manner so important in speaking that they assumed it if they did not have it naturally.

### MISTAKES TO BE AVOIDED

Carefully avoid introducing into your speech anything which might divert the minds of the hearers from your main object. Finish one thought at a time, impress it clearly, then proceed to the next. Use illustration, authority, argument, and appeal, all in their proper places. Make the ground good as you proceed.

Aim to make definite and steady progress in your speech toward the desired end. Avoid diversion, delay, hesitation, and uncertainty. Let the cardinal rules of definiteness, plainness,

## IMPROMPTU SPEECHES

and brevity be your constant guides. Know exactly what you are about, and sit down promptly when you have accomplished it.

### HOW TO READ THE MINDS OF YOUR HEARERS

It is vital to your success in this form of speaking that you closely watch the faces of your hearers to judge of the impression you are making on them. The sympathy and concentration established by eye-to-eye communication with those to whom you are speaking, will be valuable aids in achieving your purpose.

When you observe in the faces of your hearers an expression of doubt, perplexity, or incredulity, change your style so as to correct these conditions as far as possible. Simplify your arguments, recast your thoughts in plainer



## FORENSIC SPEAKING

language, or illustrate your points with something new and interesting.

When you detect any weariness or marked inattention in the jury, it should be a warning to bring your remarks to a prompt close. Possibly you have succeeded in convincing them to your own way of thinking, but have said enough and they are reluctant to hear more. If, however, you have not so impressed them, to talk on to them indefinitely when they are manifestly tired and unsympathetic would be to impair whatever good impression you have made.

### WINNING THE FAVOR OF YOUR AUDIENCE

A pleasant and courteous manner is an important element in conciliating and winning a jury. Here as elsewhere you must first command yourself before you can hope to command others. A genial smile is an attractive force,

## IMPROMPTU SPEECHES ·

and used in the right place may do much to gain favorable consideration for your cause.

It has been said of Rufus Choate, one of the most charming personalities among American advocates, that "He never aroused opposition on the part of the witness by attacking him, but disarmed him by the quiet and courteous manner in which he pursued his examination." It was the gentle graces of mind and heart which endeared Mr. Choate to all who heard him.

Altho you are to deal mainly with facts and arguments, do not allow yourself to become dull. Try to present your statements in a fresh and interesting way. Make liberal use of appropriate illustrations. Keep your own interest keyed up to the occasion.

Guard yourself against the habit of jesting. It is comparatively easy to

## FORENSIC SPEAKING

raise a laugh at the expense of your own interests. The danger of jesting is that the habit once formed may easily grow to undesirable proportions. It will be well for you to restrain the impulse to jest during a serious address.

Again, it is often fatal to serious achievement to have the reputation of being humorous. Men who at first laugh with you, may ultimately come to laugh at you. Be pleasant and agreeable, and at the right time be witty and entertaining, but do not be known as "a funny man."

It is a mistake to try to prove too much, like the lawyer who defended a man who was being sued for damage to a borrowed umbrella. First he proved that his client did not borrow the umbrella; second, that there was a hole in it; and third, that it was in perfect order when he returned it.

## IMPROMPTU SPEECHES

### SECURING ATTENTION

The purposes of the introduction or exordium are to secure the attention of the hearer, conciliate him if he appears antagonistic, and interest him in the subject under discussion.

There are a variety of ways in which these three things may be attempted. You may begin by stating the personal reasons why you have undertaken the case. You may make an immediate appeal for justice on the ground of your client's character or position in the community. Again, you may plunge directly into the vital facts or circumstances of the case, depending upon your skill to gain the attention of your hearers by a kind of rapid-fire beginning. The latter method, however, can not safely be adopted excepting by the most experienced advocates.

## FORENSIC SPEAKING

### PREPARING THE INTRODUCTION

It has been recommended that in this form of address the introduction be prepared last, since you should have in advance a knowledge of what the introduction is to treat. Having prepared the body of your address, you can better decide what part of your accumulated material is most appropriate for your introduction.

Spend much time in preparing your introduction—not simply as to words, but as to ideas. Test your ideas in various sets of words and decide on the general character of the language you intend to use. This does not mean that you are to have set words or phrases committed to memory. That would be detrimental to your success.



## IMPROMPTU SPEECHES

### BUILDING THE BODY OF THE SPEECH

The purpose of the statement of facts, or body of your speech, is to present to the minds of the hearers a clear-cut, convincing, and reasonably concise account of the claims, circumstances, propositions, or arguments in support of your case.

The primary requisites here are absolute truthfulness and sincerity. When these purposes animate your thought, they will unconsciously communicate themselves to your speech and manner, and thence to your hearers.

The reputation of some lawyers for fidelity to truth has been so influential, that the mere fact of their advocating a cause has been in itself an argument in its favor.

## FORENSIC SPEAKING

### THE POWER OF TRUTH

It is well to realize that your greatest ally in pleading is the truth. Hence your aim should be to grasp thoroughly the underlying facts of the matter you are to expound to others. Look fearlessly at facts which are against your case as well as those which support it.

The facts of your case may appear true to you, but you must make them clear also to your hearers. If necessary, enter into minute details, so that there is not left even a shadow of doubt as to the truth of your statements.

It is not incumbent upon you to introduce facts which will seriously weigh against your case, but you can frankly admit some unfavorable fact of minor importance. This should, however, be immediately followed by a recital of some vitally favorable fact to counteract the other impression.

## IMPROMPTU SPEECHES

### QUALITIES THAT MAKE A SPEECH EFFECTIVE

It can not be too often urged upon you that you should make your statements as simple and concise as possible. Wherever you can reasonably do so, reduce a paragraph to a significant sentence, and a long sentence to a trenchant phrase. Put the emphasis on accuracy. Avoid unnecessary repetition. Keep strictly to your subject.

And, remember, the personal way in which you present your facts is only secondary in importance to the facts themselves. Cultivate an ingratiating manner. Be dignified, kindly, and courteous. Try to make commonplace facts interesting to the listeners. Be earnest and sincere.

Look well to the logical order of your statements. Keep the various parts of your subject clear and dis-

## FORENSIC SPEAKING

tinct. Place important and less significant things in their respective positions. Observe the most natural divisions of your subject, as being the easiest for your hearers to carry in mind.

Your arguments should be sound and convincing. Therefore be sure to subject them in advance to the severest test, since an opponent will be alert to point out any weakness or fallacy in what you say. You can not possibly be too well informed on the subject you advocate.

The precise order of arguments must be left largely to your own good judgment as befitting the particular case and circumstances. Whatever arrangement will best contribute to the clearness, progressiveness, and accumulating power of your arguments should be adopted.

## IMPROMPTU SPEECHES

### SALIENT POINTS IN REFUTATION

In refutation, the chief thing is to recognize which arguments of your opponent are to be attacked, and which to be passed lightly over or ignored entirely.

You may refute the alleged fact itself, or the deduction from it. Possibly the alleged fact can be qualified so as practically to destroy its value as applied to the case under discussion. You may show that the alleged fact has been given undue importance. As a rule, it is best to treat of your opponents strongest arguments first, and then proceed to the weaker ones.

### HOW TO CONCLUDE

The conclusion of your speech may comprise a recapitulation of what has gone before, combined with a fervent appeal to the emotions. Its purpose



## FORENSIC SPEAKING

being to influence the hearers to think and act in a way favorable to your cause, you should aim to impress both their minds and hearts.

This is the place to restate your essential propositions and most convincing arguments, all in the clearest and most compact style. Brevity, precision, directness, and earnestness are of vital necessity here in order to make a favorable impression.

### Subject for Study, with Lesson Talk

#### HOW TO STUDY THE RULES FOR EXAMINATION

I suggest to you for study here, not a regular speech, but a copy of "Golden Rules for the Examination of Witnesses," laid down some years ago by David Paul Brown. These rules will be found, in the main, of practical value to the advocate of to-day.

## IMPROMPTU SPEECHES

In reading the extract aloud, try to get a clear-cut impression of each of the rules as set forth by the writer. When you have read a rule aloud, turn your eyes from the page and see whether you can repeat the substance of what you have just read. Continue this method throughout the reading of the entire extract.

Read very deliberately, with special emphasis upon those words which carry the burden of the thought. If you feel that you have not secured a clear impression of a certain thought, go back and read it over again, this time with concentrated attention.

While you are studying the substance of this extract, you can at the same time derive much benefit from rendering it aloud. It is written in the clear-cut style generally required in forensic

## FORENSIC SPEAKING

speech, and therefore furnishes you with useful material for practise.

Do not forget to open your mouth well, enunciate distinctly, vary your voice to suit the thought, and speak always with appropriate earnestness.

### Subject for Study

#### “GOLDEN RULES FOR THE EXAMINATION OF WITNESSES”

By DAVID PAUL BROWN

#### FIRST, AS TO YOUR OWN WITNESSES

##### *The Bold Witness*

1. If they are bold, and may injure your cause by pertness or forwardness, observe a gravity and ceremony of manner toward them which may be calculated to repress their assurance.

## IMPROMPTU SPEECHES

### *The Nervous Witness*

2. If they are alarmed or diffident, and their thoughts are evidently scattered, commence your examination with matters of a familiar character, remotely connected with the subject of their alarm, or the matter in issue; as, for instance,—Where do you live? Do you know the parties? How long have you known them? etc. And when you have restored them to their composure, and the mind has regained its equilibrium, proceed to the more essential features of the case, being careful to be mild and distinct in your approaches, lest you may again trouble the fountain from which you are to drink.

### *The Unfavorable Witness*

3. If the evidence of your own witnesses be unfavorable to you (which should always be carefully guarded

## FORENSIC SPEAKING

against), exhibit no want of composure; for there are many minds that form opinions of the nature or character of testimony chiefly from the effect which it may appear to produce upon the counsel.

### *The Prejudiced Witness*

4. If you perceive that the *mind* of the witness is imbued with prejudices against your client, hope but little from such a quarter—unless there be some facts which are essential to your client's protection, and which that witness alone can prove, either do not call him, or get rid of him as soon as possible. If the opposite counsel perceive the bias to which I have referred, he may employ it to your ruin. In judicial inquiries, of all possible evils, the worst and the least to be resisted is an enemy in the disguise of a friend. You can



## IMPROMPTU SPEECHES

not impeach him; you can not cross-examine him; you can not disarm him; you can not indirectly, even, assail him; and if you exercise the only privilege that is left to you, and call other witnesses for the purposes of explanation, you must bear in mind that, instead of carrying the war into the enemy's country, the struggle is still between sections of your own forces, and in the very heart, perhaps, of your own camp. Avoid this, by all means.

### *The Witness Your Opponent Must Call*

5. Never call a witness whom your adversary will be compelled to call. This will afford you the privilege of cross-examination,—take from your opponent the same privilege it thus gives to you,—and, in addition thereto, not only render everything unfavorable said

## FORENSIC SPEAKING

by the witness doubly operative against the party calling him, but also deprive that party of the power of counteracting the effect of the testimony.

### *Useless Questions*

6. Never ask a question without an object, nor without being able to connect that object with the case, if objected to as irrelevant.

### *The Form of Your Questions*

7. Be careful not to put your question in such a *shape* that, if opposed for informality, you can not sustain it, or, at all events, produce strong reason in its support. Frequent failures in the discussion of points of evidence enfeeble your strength in the estimation of the jury, and greatly impair your hopes in the final result.

## IMPROMPTU SPEECHES

### *Objections to Questions of Your Opponent*

8. Never object to a question from your adversary without being able and disposed to enforce the objection. Nothing is so monstrous as to be constantly making and withdrawing objections; it either indicates a want of correct perception *in making them*, or a deficiency of real or of moral courage in *not making them good*.

### *Clearness of Expression*

9. Speak to your witness clearly and distinctly, as if you were awake and engaged in a matter of interest, and make *him* also speak distinctly and to your question. How can it be supposed that the court and jury will be inclined to listen, when the only struggle seems to be whether the counsel or the witness shall first go to sleep?

## FORENSIC SPEAKING

### *Voice Modulation*

10. Modulate your voice as circumstances may direct. "Inspire the fearful and repress the bold."

### *Wasting Words and Time*

11. Never begin before you are *ready*, and always finish when you have *done*. In other words, do not question for question's sake, but for an *answer*.

## CROSS-EXAMINATION

### *Keep Your Eye on the Witness*

1. Except in indifferent matters, never take your eye from that of the witness; this is a channel of communication from mind to mind, the loss of which nothing can compensate.

"Truth, falsehood, hatred, anger,  
scorn, despair,  
And all the passions—all the  
soul—is there."

## IMPROMPTU SPEECHES

### *Reading the Mind of the Witness*

2. Be not regardless, either, of the *voice* of the witness; next to the eye this is perhaps the best interpreter of his mind. The very design to screen conscience from crime—the mental reservation of the witness—is often manifested in the tone or accent or emphasis of the voice. For instance, it becoming important to know that the witness was at the corner of Sixth and Chestnut streets at a certain time, the question is asked, Were you at the corner of Sixth and Chestnut streets at six o'clock? A frank witness would answer, perhaps I was near there. But a witness who had been there, desirous to conceal the fact, and to defeat your object, speaking to the letter rather than the spirit of the inquiry, answers, No; altho he may have been within a



## FORENSIC SPEAKING

stone's throw of the place, or at the very place, within ten minutes of the time. The common answer of such a witness would be, I was not at the corner at six o'clock.

Emphasis upon both words plainly implies a mental evasion or equivocation, and gives rise with a skilful examiner to the question, At what hour were you at the corner, or at what place were you at six o'clock? And in nine instances out of ten it will appear that the witness was at the place about the time, or at the time about the place. There is no scope for further illustrations; but be watchful, I say, of the voice, and the principle may be easily applied.

### *Make Your Attitude Fit the Witness*

3. Be mild with the mild; shrewd with the crafty; confiding with the hon-

## IMPROMPTU SPEECHES

est; merciful to the young, the frail, or the fearful; rough to the ruffian, and a thunderbolt to the liar. But in all this, never be unmindful of your own dignity. Bring to bear all the powers of your mind, not that *you* may shine, but that *virtue* may triumph, and your *cause* may prosper.

### *Be Cautious in Your Questioning*

4. In a *criminal*, especially in a *capital* case, so long as your cause stands well, ask but few questions; and be certain never to ask *any* the answer to which, if against you, may destroy your client, unless you know the witness *perfectly* well, and know that his answer will be favorable *equally* well; or unless you be prepared with testimony to destroy him, if he play traitor to the truth and your expectations.

## FORENSIC SPEAKING

### *Do Not Equivocate*

5. An equivocal question is almost as much to be avoided and condemned as an equivocal answer; and it always *leads* to, or *excuses*, an equivocal answer. Singleness of purpose, clearly exprest, is the best trait in the examination of witnesses, whether they be honest or the reverse. Falsehood is not detected by cunning, but by the light of truth, or if by cunning, it is the cunning of the witness, and not of the counsel.

### *Controlling the Witness*

6. If the witness determines to be witty or refractory with you, you had better settle that account with him at *first*, or its items will increase with the examination. Let him have an opportunity of satisfying himself either that he has mistaken *your* power, or his

## IMPROMPTU SPEECHES

*own.* But in any result, be careful that you do not lose your temper; anger is always either the precursor or evidence of assured defeat in every intellectual conflict.

### *Keep Looking Ahead*

7. Like a skilful chess-player, in every move, fix your mind upon the combinations and relations of the game—partial and temporary success may otherwise end in total and remediless defeat.

### *Do Not Under-Rate Your Opponent*

8. Never undervalue your adversary, but stand steadily upon your guard; a random blow may be just as fatal as tho it were directed by the most consummate skill; the negligence of one often cures, and sometimes renders effective, the blunders of another.

## FORENSIC SPEAKING

### *Have Respect for Others and for Yourself*

9. Be respectful to the court and to the jury; kind to your colleague; civil to your antagonist; but never sacrifice the slightest principle of duty to an overweening deference toward *either*.





## ARGUMENTATIVE SPEAKING



## ARGUMENTATIVE SPEAKING

It is of the utmost importance in argumentative speech, where the temptation is to dispute with words rather than with ideas, that you have a clearly defined purpose in mind. A definite aim will be of great practical value to you both in the preparation and presentation of a speech.

You will do well to limit yourself to a subject to which you can do justice. Do not allow your ambition or enthusiasm to carry you beyond your capabilities. Success in a simple undertaking will give you the necessary confidence for larger enterprises.

When you think you have made a judicious choice of subject, test your

## IMPROMPTU SPEECHES

judgment by a series of pointed questions, thus:

“Is this subject important? Is it opportune? Are my abilities equal to it? Is there any serious lack in me which I should first supply? Would some other subject be more suitable or desirable?”

The most gifted orator in the world would be seriously handicapped by a wrong choice of subject. On the other hand, a well-chosen subject may partly atone for some shortcomings in other respects.

### SUGGESTIONS FOR EFFECTIVE ARGUMENT

I ask you to give particular attention to the following suggestions for the effective use of arguments. They will be of practical value to you in all your public speaking.

1. *Use arguments that are sound and*



## ARGUMENTATIVE SPEAKING

*sensible.* It is presumed by your hearers that you have thoroughly informed yourself, and that you are capable of presenting clear and valid reasons in support of your views. Obviously, the arguments you intend to advance must be clear to you before you can make them clear to other men.

2. *Arrange your arguments in the form of progressive steps.* They should follow in natural and logical order. The general rule is to advance gradually from the weaker to the stronger arguments. You may vary the method to suit special circumstances, but you will find this rule generally desirable.

3. *Give each argument due prominence.* An argument should be presented so clearly that it will stand out by itself. This will obviate the confusion that commonly arises from blending two or more arguments.

## IMPROMPTU SPEECHES

4. *Do not use many arguments in one speech.* If you do, your hearers may suspect you of trying too much, or of being unduly anxious about results. There is often but one reason which is really decisive, hence the desirability of using a limited number of arguments.

5. *Carefully consider the total effect of your arguments.* While each argument should stand out clearly and prominently, it is well to keep in mind the impression that is likely to be made by your arguments as a whole.

In view, therefore, of the importance of the sequence of your arguments, carefully consider which will be best introduced in the first part of your speech, and which should be reserved for the body and conclusion. You may here profitably inquire as to what order of

## ARGUMENTATIVE SPEAKING

arguments would likely persuade you if presented by another speaker.

### MODEL FOR ARGUMENTATIVE SPEECH

Read aloud the following illustration of ingratiating style in argumentative speech:

“I believe there is no permanent greatness to a nation except it be based upon morality. I do not care for military greatness or military renown. I care for the condition of the people among whom I live. There is no man in England who is less likely to speak irreverently of the Crown and Monarchy of England than I am; but crowns, coronets, mitres, military display, the pomp of war, wide colonies, and a huge empire, are in my view, all trifles light as air, and not worth considering, unless with them you can have a fair share of comfort, contentment,

## IMPROMPTU SPEECHES

and happiness among the great body of the people. Palaces, baronial castles, great halls, stately mansions, do not make a nation. The nation in every country dwells in the cottage; and unless the light of your constitution can shine there, unless the beauty of your legislation and the excellence of your statesmanship are imprest there on the feeling and condition of the people, rely upon it you have yet to learn the duties of government."

### WHY YOU SHOULD GET RID OF PREJUDICE

The value of clear-cut arguments in presenting any subject is apparent when you consider that few men have the power of readily recognizing facts. This is largely due to their natural and acquired prejudice, which it is your business as a speaker to overcome successfully.

## ARGUMENTATIVE SPEAKING

On the other hand, if the prejudice is in yourself, it will be almost surely disclosed in your attitude toward the real facts, and once your hearers suspect this they will be inclined to distrust all your arguments and decline to be guided by your judgment.

## QUALITIES NECESSARY TO A BUSINESS SPEECH

The business speech,—whether it be in conference, Senate, committee, or elsewhere,—should be clear, concise, and conversational,—a plain presentation of facts, figures, and arguments.

Avoid all attempt at rhetoric or eloquence. This is not the place for carefully polished periods, emotional display, or flights of fancy. Your constant aim here should be at brevity, clearness, and effectiveness.

Know precisely what you want to con-



## IMPROMPTU SPEECHES

vey, say it in the fewest possible words, and then sit down. This is difficult for some men to do. They may display tact and good judgment in business conversation, but are wofully lacking when they attempt to make a business speech.

*It is highly important that you thoroughly prepare the subject-matter of a business speech, tho in its delivery you should not bind yourself down to exact phraseology. The proper style of such a speech is natural, direct, and spontaneous.*

You may have before you, if necessary for purposes of accuracy, a slip of paper with figures or other data. Do not, however, commit to such paper a single sentence you intend to say. Keep yourself independent of written notes while in the act of speaking.

Bear in mind that the character of

## ARGUMENTATIVE SPEAKING

a business speech is practical. The purpose is not to entertain, but to inform and persuade,—to accomplish practical results. The spirit of the occasion is one of promptitude and dispatch.

The true basis of business argumentation is sincerity. You can face with self-confidence the most formidable opponent, when you have diligently studied your subject in detail, and can present it with clearness, fidelity, and earnestness.

## HOW TO MAKE A LEGISLATIVE SPEECH

Speech in the Senate has to do generally with a motion of importance or the introduction of a Bill. The assumption here is that you are thoroughly prepared in the subject matter, since formal notice has been given of your speech some time in advance.

## IMPROMPTU SPEECHES

You are expected to present salient facts, arguments, and other data, and to show clearly the conclusions you draw from them. Hence you must be master of your subject and of yourself. Thorough preparation will give you the self-confidence so essential to the success of your speech.

Demonstrable knowledge will be your best weapon against possible attacks of opponents. It is of great importance to know how you intend to conclude your speech. You need not have the exact words committed to memory, but the thought should be clearly outlined in your mind.

*The plan of memorizing certain parts of the speech, especially with the idea of making a great impression, is not to be recommended.* There is always the difficulty of making memorized words appear as natural and spontane-

## ARGUMENTATIVE SPEAKING

ous as those summoned at the moment of speaking.

It is assumed, of course, that before you attempt to make an important extemporaneous speech you have already developed an adequate and a resourceful English style. It is a source of great self-confidence to know that you can command the right word at the moment of need.

The Speech in Reply will put you to the severest test. All your personal experience and resources will be brought into requisition. Mental alertness, as well as sound judgment, will be invaluable to you in this form of speaking.

You may make brief written notes of the special points you intend to touch upon in your reply to the previous speaker. In the main, however, the reply should be impromptu. In

## IMPROMPTU SPEECHES

this kind of speaking the most experienced speaker enjoys the full and untrammelled exercise of his powers. It is the intellectual opportunity for which he is most eager, and he plunges into it with all the pleasure and exhilaration of an expert swimmer in the water.

As a student of public speaking, you will find it profitable to read occasionally the speeches and debates reported in the Congressional Record.

Debate on the floor of the House, in which seriousness is blended with good humor, together with give and take, parry and thrust, offers useful material for study.

For example, the following extract is from a debate upon a bill providing for the sale of forty acres of Government land to the city of Cheyenne, Wyoming, for \$1.25 per acre:



## ARGUMENTATIVE SPEAKING

### EXAMPLE OF CONGRESSIONAL DEBATE

Mr. Mann (Ill.)—Mr. Chairman, I desire to be heard on this bill.

The Chairman—The gentleman from Illinois.

Mr. Mann—It seems to me that the whole conservation question is involved in the bill.

Mr. Goulden (N. Y.)—What is the object of the bill?

Mr. Mann—I will reach that question a little later.

Mr. Butler (Pa.)—Will the gentleman reach that question to-day?

Mr. Mann—Yes; I will reach that question to-day in due time, but here is a proposition.

Mr. Hughes (N. J.)—Will the gentleman yield?

Mr. Mann—I will.

Mr. Hughes—Has this bill anything

## IMPROMPTU SPEECHES

to do with the high price of commodities?

Mr. Mann—Well, I should say that it has, because as the land increases in value the cost of producing commodities increases. And I was endeavoring to remark, and was unduly interrupted by some gentleman, that the whole conservation question was involved in this proposition: Shall we continue to give away the public lands at less than their value?

Mr. Cole (O.)—Will the gentleman yield to a suggestion?

Mr. Mann—Certainly.

Mr. Cole—I delivered an address in the city of Cheyenne on January 4, this year.

Mr. Mann—I know the people there are wiser than they were before, and I congratulate the people.

Mr. Cole—That is the subject of my

## ARGUMENTATIVE SPEAKING

story. When I had finished my address Colonel Bell, the chairman of the meeting, arose and said it was a splendid speech. He said: "That speech is worth \$500." I was just going to step to the front of the stage to receive the donation, when he said: "I will make that donation to the association." After the address was over he came back and grasped my hand and said: "Young man, I want to congratulate you on that address. I am going to give you a section of land in the State of Wyoming."

I thought that was the greatest speech I ever made. A section of land! Surely had I won great renown in the Western country. I went back to the hotel filled with pride. One of the boys came to me and said: "Did Colonel Bell offer to give you a section of land for that speech?" With great exulta-

## IMPROMPTU SPEECHES

tion I replied: "He certainly did." Then he said to me, with a grim smile: "Be careful that he does not slip in two sections on you."

Mr. Mann—Mr. Chairman, I remember when I was a small boy I heard that same story.

Mr. Robinson (Ark.)—Was that before the war?

Mr. Mann—And doubtless at that time it was true. But the gentleman from Ohio revived an old story from an old man in Wyoming, who probably had perpetrated the same joke a thousand times before. The truth is that in later days the people have discovered that there is no land in Wyoming which is a liability instead of being an asset.

Mr. Longworth (O.)—Will the gentleman yield?

Mr. Mann—I am glad to yield to my

## ARGUMENTATIVE SPEAKING

distinguished friend from Cincinnati, Ohio.

Mr. Longworth—I am very much interested in the gentleman's speech. I regard it as most illuminating, in view of the entire situation. I find, however, that I have some rather important mail to attend to, which I think may take me in the neighborhood of an hour. If I should now absent myself from the Chamber for about that period, does the gentleman think I might have the opportunity of hearing him conclude his remarks on my return?

Mr. Mann—Mr. Chairman, I doubt whether there is a quorum present, and I prefer to talk to a quorum. I make the point of order that there is no quorum of the committee present.

Mr. Chairman—The gentleman makes the point of order that there is no quorum present. The Chair will count.



## IMPROMPTU SPEECHES

[After counting.] There are 123 members now present in the hall; a quorum of the committee.

Mr. Martin (S. Dak.)—Before the gentleman concludes his most interesting speech would he kindly inform the committee whether he is for or against the present bill.

Mr. Mann—Mr. Chairman, I have long ago found out what probably my friend from South Dakota has not yet discovered, that on those few occasions where I have been of any service to the House it has been by furnishing information, not opinion.

Mr. Bartlett (Ga.)—May I interrupt to make a point of order right here, Mr. Chairman?

The Chairman—The gentleman from Georgia will state it.

Mr. Bartlett—I want to make the point of order that it is not a private

## ARGUMENTATIVE SPEAKING

bill, and that the discussion heretofore indulged in and now proceeding is out of order, because it is not a private bill. It ought to be on the union calendar, and should not be taken up on Friday, when we have under consideration private bills.

Mr. Young (N. Y.)—I want to call attention to the fact, Mr. Chairman, that for one hour this matter has been discust without reaching any conclusion as to what calendar it should be on, and to call attention to the fact still further that the total amount involved in the measure under consideration is \$107, and there has been about \$4,000 worth of time of the country spent in useless discussion thus far.

Mr. Mann—The gentleman may characterize his own part of the discussion as useless, but I prefer that other

## IMPROMPTU SPEECHES

people should judge of my part. That his part is useless, I agree with him.

Mr. Young—I have called attention to the fact that one hour has been consumed by this House in discussing a matter of \$107, and we have not yet decided on what calendar the bill belongs; and I think we better get to business more profitable to the Government.

### EXAMPLE OF SENATORIAL SPEECH

Many speeches delivered in the United States Senate indicate a wide knowledge of men and events, as in the following:

Mr. Sheppard (Texas)—“It occurs to me that in the noisy onswEEP of an intensely material era we are perhaps not sufficiently familiar with the capabilities of age. Indeed, it has become too much a habit in recent years to

## ARGUMENTATIVE SPEAKING

disregard and put aside our older men and women. A celebrated physician—Dr. Osler—expressed the opinion only a short while ago that the effective work of the world is done between the ages of 25 and 40. A more colossal error could not possibly have been made.

“Let us consider what has been achieved by men beyond the age of 80. Titian, master of Venetian painting, produced his most wonderful canvasses after 80, painting his famous ‘Battle of Lepanto’ at the age of 98. Fontenelle, one of the most versatile of men; Cornaro, the great disciple of temperance; Pope Leo XIII, John Adams, Theophrastus, strode into the 90’s with intellectual vigor unimpaired. Michael Angelo at 89 still held the sky a prisoner in his brush, having executed his ‘Last Judgment,’ perhaps the most famous single picture in the

## IMPROMPTU SPEECHES

world, and his celebrated frescoes in the Sistine Chapel between 60 and 70. See Von Moltke in full uniform at 88, still the Chief of Staff of the Prussian Army, having crushed France at 72. Hear John Wesley preaching with undiminished eloquence and power almost every day at 88."

Mr. Keliher (Mass.)—"I desire to ask the gentleman from Texas if he can tell us how old the Speaker of the House was when he outgeneralled the House recently."

Mr. Sheppard—"He is now nearly 74. Whether the Speaker outgeneralled the House or not on that particular occasion, he is a conspicuous instance of the accomplishments of age. See Guizot and Hobbes and Landor with active pens at 87. See Talleyrand and Thomas Jefferson, Herbert Spencer, Newton and Voltaire, all fruitful in the



## ARGUMENTATIVE SPEAKING

80's. See Bancroft, Buffon and Ranke writing deathless history after 80. See Palmerston, Prime Minister of England at 81, and John Quincy Adams, stricken in the fulness of his strength on the floor of Congress at the same age. Tennyson's 'Crossing the Bar' was composed at 83, Goethe's 'Faust' at 80. See Gladstone conducting one of his most exciting political campaigns at 80, taking control of a nation and becoming its Premier at 83. See Cato learning Greek; Plutarch, Latin; and Socrates, music; all at 80, and tell me no more that the old are no longer capable of high and useful achievement.

“Think of Joseph Jefferson portraying Rip Van Winkle with added effectiveness at 75, or the Irish actor, Macklin, actually taking part in a performance in England at 99. Think of Browning, brilliant and complex as ever

## IMPROMPTU SPEECHES

at 77, or Whittier and Bryant issuing volumes at 79. Think of Grimm, Laplace, Lemarck, completing tremendous tasks in the neighborhood of 80. Think of Perugino, at 76, painting the walls of a vast cathedral, or Humboldt deliberately postponing until 76 the best work of his life, his immortal 'Kosmos,' completing it at 90. Think of Galileo discovering the daily and monthly vibrations of the moon at 73. Think of Irving and Lamartine, Hugo and Holmes, Wordsworth and Longfellow, Hallam and Grote, George Buchanan and Samuel Johnson, Kant, Savigny and Littrè, all astounding mankind with masterful productions between 70 and 80. Think of Henry Clay, Calhoun, Metternich, Bismarck, Crispi, Thiers, Franklin, Morgan, Reagan, Roberts, Allison, Morrill, Cannon, all towering figures in politics after 70.

## ARGUMENTATIVE SPEAKING

“The average age of the chief justices of the Supreme Court of the United States, perhaps the greatest legal tribunal on earth, is nearer 70 than 60, Marshall having concluded his prodigious labors of more than three decades at 80, Taney at 88, Waite at 72, Fuller still presiding over that august body to-day at 76. It is safe to say that the average age at which all the more than fifty associate justices who have occupied the Supreme bench since its organization were still in the full exercise of their functions is nearer 65 than 60.

“In the words of Mr. James Q. Howard, one of the most gifted officials in our Congressional Library, himself an example of the possibilities of age, a man is as a rule ‘immature, unripe, callow, vealy, verdant, sappy, bump-tious, bat-blind, and grass-green’ until

## IMPROMPTU SPEECHES

he reaches the age of forty years. I repeat that there has been of late too much of a disposition to neglect and disregard the old."

### VALUE OF PRELIMINARY EXPLANATION

There are forms of argumentative speech which make a preliminary explanation desirable, so that the hearers will have an intelligent understanding of what the speaker sets out to prove. When the issue to be proved is distinctly announced at the beginning, or a forecast is given of the principal points to be treated, the arguments will be more readily followed.

Debate is constantly going on in newspapers, daily conversation, business conferences, committees, and elsewhere. In a sense, every public speaker is engaged in debate with a silent opponent. The attentive listener mentally

## ARGUMENTATIVE SPEAKING

challenges the speaker whenever he disagrees with him, and the speaker who is alert to read the challenge in the listener's face proceeds to summon new arguments with which to convince him.

### METHODS OF SUCCESSFUL DEBATING

The art of debate is simply this: Clearly know what you want to say, and then say it so that your hearers will clearly know it. In other words, state your case so clearly and intelligently that every one present will understand it beyond the possibility of question.

Then having clearly stated your case, next present your facts and other data to support it. Arrange these in logical order, so that your hearers will grasp them readily. To prove your case, you must not only show that your arguments are reasonable, but that they



## IMPROMPTU SPEECHES

are essential to the truth. Incidentally, endeavor to anticipate the chief arguments of the opposite side, and also remove any prejudice or misconception which you think may be in the minds of your hearers.

Keep the vital point of the debate always in mind, and as far as possible make everything you say contribute to it. Avoid the temptation to introduce irrelevant matter however alluring.

Honest debate tends to bring the truth into view. It is the antidote for narrow-mindedness and prejudice. The act of bringing out various opinions and viewpoints helps materially in reaching sound conclusions.

## ACCEPTED FORM OF DEBATE

Debaters of the present day usually observe a well-bred reticence and a strict avoidance of personalities. For-

## ARGUMENTATIVE SPEAKING

merly an opponent in debate was regarded as an enemy, to be defeated by fair means or foul. Hence speakers indulged freely in the most abusive epithets. Lord Palmerston once said in the British House of Commons, referring to a fellow-member, "If the honorable gentleman's understanding is obtuse, it is not my fault," whereupon there was a reproachful murmur of dissent throughout the House.

Civilization to-day imposes certain rules or laws upon contestants. An invading army must not poison the wells of an enemy; a duellist must stand at the assigned distance before he fires; a prize-fighter is forbidden to hit below the belt. But in controversy there is no law, save that of honor, to prevent an adversary from assailing an opponent by dishonoring imputations.

## IMPROMPTU SPEECHES

The most approved form of debate to-day is plain, practical, straightforward statement. Anything like a display of conscious oratorical effect or rhetorical finery would bring well-merited rebuke and ridicule upon the head of the offender.

Many of the greatest of American orators had their schooling in debate. Patrick Henry, with slender talents, sprang at one bound into public distinction. His indomitable moral courage carried him through many a difficult time. On one occasion when the House murmured "Treason," he quickly replied, "If this be treason, make the most of it."

The greatest speech in American oratory was Webster's Reply to Hayne. Webster possessed by nature three great qualifications for great speaking: deliberateness, self-reliance, massiveness.

## ARGUMENTATIVE SPEAKING

### SUGGESTIONS FOR STRENGTHENING YOUR CASE

Do not fear to examine thoroughly your opponent's views and arguments. Give to them their full weight. In this way you will learn the real strength of your opponent's ideas and will be all the better equipped to combat them.

Frankly admit a mistake or misstatement if you have made one. Acknowledge your indebtedness to an opponent who has pointed out an inadvertency in your remarks. Be magnanimous in your attitude toward him, and show that your purpose is not to vindicate yourself but to present and enforce the truth.

You can often advantageously yield to an opponent a point or two of insignificance, without impairing the final result of your debate. To assume an

## IMPROMPTU SPEECHES

attitude of infallibility will tend to weaken the cause you espouse.

Personalities are dangerous in debate. They easily cause ill-feeling and becloud the truth. If an opponent indulges in personalities the most effective remedy is to ignore them. To retaliate is impolitic.

### THE CARDINAL RULES OF DEBATING

The following sums up seven cardinal rules laid down by an English writer on the subject of debate:

1. Show that the objection made against what you mainly said is wrong, and that you were in the right. To do this, be very clear upon the subject, and make it clear to others.

2. Take no notice of the objection raised. If he who advances it is a person whose opinion has weight, his objection will have force, and tell



## ARGUMENTATIVE SPEAKING

against you, whether you take notice of it or not.

3. Notice the objection made, and affect to see nothing in it.

4. Admit there is "something in it," but maintain that it is a mere misapprehension of your meaning. In such case, you must explain what your meaning was, or the excuse will not answer.

5. Allege that your own statement is open to two distinct interpretations, and argue that your critic has adopted the wrong one.

6. Admit that your statement was open to some objection, but make light of it, and give the hearer the impression that it was very unimportant.

7. Admit frankly that you are in the wrong, due to careless phraseology, inaccurate argument, or conflicting statement.

## IMPROMPTU SPEECHES

It can not do harm to a good cause to admit frankly when you have made a mistake. Honest-minded men have no difficulty in doing so. Moreover it would be foolish to claim that you are never in error, or pretend to infallibility.

### Speech for Study, with Lesson Talk

#### WEBSTER AS A MODEL FOR STUDY

Webster's Reply to Hayne offers you a superior model for the study of argumentative speech. I furnish you here with a short extract for your immediate use, but recommend you to secure a copy of the complete speech which can be found in various inexpensive editions. It is too long to be printed here in its entirety.

Altho it is said that Webster had only one night in which to prepare this

## ARGUMENTATIVE SPEAKING

speech, it is well to remember that in a larger sense he was all his life preparing for this great occasion. He afterward said: "I felt as if everything I had ever seen or read or heard was floating before me in one grand panorama, and I had little else to do than to reach up and cull a thunderbolt and hurl it at him."

This speech, generally regarded as the greatest in American history, was delivered on January 26, 1830. Throughout, the speaker manifests an extraordinary command of language and feeling. He disliked retort and personalities, but when occasion demanded could be mercilessly severe.

The entire speech is worthy of careful analysis and study. Meanwhile read aloud the extract. Note the clearness of statement and compactness of style. Observe the effective use of

## IMPROMPTU SPEECHES

repetition of the words "I understand." Study the passage for its unusual plainness and precision.

It is encouraging to the student of public speaking, especially if he suffers from natural handicaps or difficulties, to read of the early beginnings of such men as Webster. William Mathews, in his valuable book "Oratory and Orators, says:

"It is a notable fact that Webster, like Bacon, was a sickly child, and but for that reason might never have been sent to college. It is a curious fact also that, when at the academy in Exeter, he was afflicted with such an extreme shyness that he took no part in the declamations. Many pieces were committed to memory and rehearsed again and again by him in his room; but when his name was called in the schoolroom, and all eyes were fastened

## ARGUMENTATIVE SPEAKING

upon him, he was glued to his seat. Upon entering college, however, he became at once an easy and impressive speaker and debater, and when he took the floor for the first time in Congress he sprang by one bound to the very front rank of American parliamentary debaters."

There is no doubt that his early practise in declamation contributed largely to the success which seemed to come to him suddenly. As you diligently apply the suggestions given in connection with the various speech models, and daily practise the speeches themselves, you will assuredly fit yourself for the greater opportunity when it comes.



## IMPROMPTU SPEECHES

### SPEECH FOR STUDY

#### THE REPLY TO HAYNE

*(An Extract from Webster's Speech)*

There yet remains to be performed, Mr. President, by far the most grave and important duty which I feel to be devolved on me by this occasion. It is to state, and to defend, what I conceive to be the true principles of the Constitution under which we are here assembled. I might well have desired that so weighty a task should have fallen into other and abler hands. I could have wished that it should have been executed by those whose character and experience give weight and influence to their opinions, such as can not possibly belong to mine. But, sir, I have met the occasion, not sought it; and I shall proceed to state my own sentiments, without challenging for them any particular regard, with stud-

## ARGUMENTATIVE SPEAKING

ied plainness and as much precision as possible.

I understand the honorable gentleman from South Carolina to maintain that it is a right of the State legislatures to interfere whenever, in their judgment, this government transcends its constitutional limits, and to arrest the operation of its laws.

I understand him to maintain this right, as a right existing *under* the Constitution, not as a right to overthrow it on the ground of extreme necessity, such as would justify violent revolution.

I understand him to maintain an authority, on the part of the States, thus to interfere, for the purpose of correcting the exercise of power by the general government, of checking it, and of compelling it to conform to their opinion of the extent of its powers.

## IMPROMPTU SPEECHES

I understand him to maintain, that the ultimate power of judging of the constitutional extent of its own authority is not lodged exclusively in the general government, or any branch of it; but that, on the contrary, the States may lawfully decide for themselves, and each State for itself, whether, in a given case, the act of the general government transcends its power.

I understand him to insist that if the exigency of the case, in the opinion of any State government, require it, such State government may, by its own sovereign authority, annul an act of the general government which it deems plainly and palpably unconstitutional.

**THE GOLDEN ART OF TRUTH-  
TELLING**





# THE GOLDEN ART OF TRUTH-TELLING

By JOHN MORLEY

My Lord Mayor, Ladies, and Gentlemen:—

When my friend, Mr. Goschen, invited me to discharge the duty which has fallen to me this afternoon, I confess that I complied with very great misgivings. He desired me to say something, if I could, on the literary side of education. Now, it is almost impossible—and I think those who know most of literature will be readiest to agree with me—to say anything new in recommendation of literature in a scheme of education. But, as taxpayers know, when the chancellor of the exchequer

## IMPROMPTU SPEECHES

levies a contribution, he is not a person to be trifled with. I have felt, moreover, that Mr. Goschen has worked with such extreme zeal and energy for so many years on behalf of this good cause, that nobody whom he considered able to render him any cooperation but owed it to him to its fullest extent.

The lord mayor has been kind enough to say that I am especially qualified to speak on English literature. I must, however, remind the lord mayor, that I have strayed from literature into the region of politics; and I am not at all sure that such a journey conduces to the soundness of one's judgment on literary study. Politics is a field where action is one long second best, and where the choice constantly lies between two blunders. Nothing can be more unlike in aim, in ideals, in method, in matter, than are literature and politics.

## GOLDEN ART OF TRUTH-TELLING

I have, however, determined to do the best that I can; and I feel how great an honor it is to be invited to partake in a movement which I do not scruple to call one of the most important of all those now taking place in English society. . . .

What is literature? It has often been defined. Emerson says it is a record of the best thoughts. "By literature," says another author, I think Mr. Stopford Brook, "we mean the written thoughts and feelings of intelligent men and women arranged in a way that shall give pleasure to the reader." A third account is that, "the aim of a student of literature is to know the best that has been thought in the world." Definitions always appear to me in these things to be in the nature of vanity. I feel that the attempt to be compact in the definition of litera-

## IMPROMPTU SPEECHES

ture ends in something that is rather meager, partial, starved, and unsatisfactory. I turn to the answer given by a great French writer to a question not quite the same, namely: "What is a classic?" Literature consists of a whole body of classics in the true sense of the word, and a classic as Saint Beuve defines him, is an "author, who has enriched the human mind; who has really added to its treasure; who has got it to take a step further; who has discovered some unequivocal moral truth, or penetrated to some eternal passion in that heart of man where it seemed as tho all were known and explored; who has produced his thought, or his observation, or his invention under some form, no matter what, so it be great, large, acute, and reasonable, sane and beautiful in itself; who has spoken to all in a style of his own,

## GOLDEN ART OF TRUTH-TELLING

yet a style which finds itself the style of everybody,—in a style that is at once new and antique and is the contemporary of all the ages.”

At a single hearing you may not take all that in; but if you should have any opportunity of recurring to it you will find this a satisfactory, full, and instructive account of what is a classic and will find in it a full and satisfactory account of what those who have thought most on literature hope to get from it, and most would desire to confer upon others by it. Literature consists of all the books—and there are not so many—where moral truth and human passion are touched with a certain largeness, sanity, and attraction of form. My notion of the literary student is one who through books explores the strange voyages of man’s moral reason, the impulses of the human heart,



## IMPROMPTU SPEECHES

the chances and changes that have overtaken human ideals of virtue and happiness, of conduct and manners, and the shifting fortunes of great conceptions of truth and virtue.

Poets, dramatists, humorists, satirists, masters of fiction, the great preachers, the character writers, the maxim-writers, the great political orators,—they are all literature in so far as they teach us to know man and to know human nature. This is what makes literature, rightly sifted and selected, and rightly studied, not the mere elegant trifling that it is so often and so erroneously supposed to be, but a proper instrument for a systematic training of the imagination and sympathies, and of a general and varied moral sensibility.

From this point of view let me remind you that books are not the product

## GOLDEN ART OF TRUTH-TELLING

of accident and caprice. As Goethe said, "If you would understand an author, you must understand his age." The same thing is just as true of a book. If you would comprehend it, you must know the age. There is an order; there are causes and relations. There are relations between great compositions and the societies from which they have emerged.

I would put it in this way to you, that just as the naturalist tries to understand and to explain the distribution of plants and animals over the surface of the globe, to connect their presence or their absence with the great geological, climatic, and oceanic changes, so the student of literature, if he be wise, undertakes an ordered and connected survey of ideas, of tastes, of sentiments, of imagination, of humor, of invention, as they affect and as they

## IMPROMPTU SPEECHES

are affected by the ever-changing experiences of human nature, and the manifold variations that time and circumstances are incessantly working in human society.

It is because I am possessed, and desire to see others possessed, by that conception of literary study, that I watch with the greatest sympathy and admiration the effects of those who are striving so hard, and, I hope, so successfully, to bring the systematic and methodical study of our own literature, in connection with other literatures, among subjects for teaching and examination in the universities of Oxford and Cambridge. I regard those efforts with the liveliest interest and sympathy. Everybody agrees that an educated man ought to have a general notion of the course of the great outward events of European history. So, too, an edu-

## GOLDEN ART OF TRUTH-TELLING

cated man ought to have a general notion of the course of all those inward thoughts and moods which find their expression in literature.

I think that in cultivating the study of literature, as I have rather laboriously endeavored to define it, you will be cultivating the most important side of history. Knowledge of it gives stability and substance to character. It gives us a view of the ground we stand on. It gives us a solid backing of precedent and experience. It teaches us where we are. It protects us against imposture and surprize.

Before closing I should like to say one word upon the practise of composition. I have suffered, by the chance of life, very much from the practise of composition. It has been my lot, I suppose, to read more unpublished work than any one else in this room,

## IMPROMPTU SPEECHES

and, I hope, in this city. There is an idea, and I venture to think, a very mistaken idea, that you can not have a taste for literature unless you are yourself an author. I make bold entirely to demur to that proposition. It is practically most mischievous, and leads scores and even hundreds of people to waste their time in the most unprofitable manner that the wit of man can devise, on work in which they can no more achieve even the most moderate excellence than they can compose a Ninth Symphony or paint a Transfiguration. It is a terrible error to suppose that because you relish "Wordsworth's solemn-thoughted idyl, or Tennyson's enchanted reverie," therefore you have a call to run off to write bad verse at the Lakes or the Isle of Wight. I beseech you not all to turn to authorship. I will go further.



## GOLDEN ART OF TRUTH-TELLING

I venture with all respect to those who are teachers of literature, to doubt the excellence and utility of the practise of overmuch essay-writing and composition. I have very little faith in rules of style, tho I have an unbounded faith in the virtue of cultivating direct and precise expression. But you must carry on the operation inside the mind, and not merely by practising literary deportment on paper. It is not everybody who can command the mighty rhythm of the greatest masters of human speech. But every one can make reasonably sure that he knows what he means, and whether he has found the right word. These are internal operations, and are not forwarded by writing for writing's sake. I am strong for attention to expression, if that attention be exercised in the right way.

## IMPROMPTU SPEECHES

It has been said a million times that the foundation of right expression in speech or writing is sincerity. It is as true now as it has ever been. Right expression is a part of character. As some one has said, by learning to speak with precision you learn to think with correctness; and firm and vigorous speech lies through the cultivation of high and noble sentiments. I think as far as my observation has gone that men will do better for reaching precision by studying carefully and with open mind and a vigilant eye the great models of writing than by excessive practise on their own account.

Much might here be said on what is one of the most important of all the sides of literary study. I mean its effect as helping to preserve the dignity and the purity of the English language. That noble instrument has never been

## GOLDEN ART OF TRUTH-TELLING .

exposed to such dangers as those which beset it to-day. Domestic slang, scientific slang, pseudo-esthetic affectations, hideous importations from American newspapers, all bear down with horrible force upon the glorious fabric which the genius of our race has reared. I will say nothing of my own on this pressing theme, but will read to you a passage of weight and authority from the greatest master of mighty and beautiful speech:

“Whoever in a state,” said Milton, “knows how wisely to form the manners of men and to rule them at home and in war with excellent institutions, him in the first place, above others, I should esteem worthy of all honor. But next to him the man who strives to establish in maxims and rules the method and habit of speaking and writing received from a good age of the

## IMPROMPTU SPEECHES

nation, and, as it were, to fortify the same round with a kind of a wall, the daring to overleap which let a law only short of that of Romulus be used to prevent. . . . The one, as I believe, supplies noble courage and intrepid counsels against an enemy invading the territory; the other takes to himself the task of extirpating and defeating, by means of constant mental alertness, and an active band of good authors, that barbarism which makes large inroads upon the minds of men, and is a destructive internal enemy of genius. Nor is it to be considered of small consequence what language, pure or corrupt, a people has, or what is their customary degree of propriety in speaking it. . . . For, let the words of a country be in part unhandsome and offensive in themselves, in part debased by wear and wrongly uttered, and what

## GOLDEN ART OF TRUTH-TELLING

do they declare but, by no light indication, that the inhabitants of that country are an indolent, idly-yawning race, with minds already long prepared for any amount of servility? On the other hand, we have never heard that any empire, any state, did not at least flourish in a middling degree as long as its own liking and care for its language lasted."

The probabilities are that we are coming to an epoch, as it seems to me, of a quieter style. There have been—one of them, I am happy to think, still survives—in our generation three great giants of prose writing. There was, first of all Carlyle, there was Macaulay, and there is Mr. Ruskin. These are all giants, and they have the rights of giants. But I do not believe that a greater misfortune can befall the students who attend classes here than that



## IMPROMPTU SPEECHES

they should strive to write like any one of these three illustrious men. I think it is the worst thing that can happen to them. They can never attain to it. It is not everybody who can bend the bow of Ulysses, and most men only do themselves mischief by trying to bend it.

We are now on our way to a quieter style. I am not sorry for it. Truth is quiet. Milton's phrase ever lingers in our minds as one of imperishable beauty,—where he regrets that he is drawn by I know not what, from beholding the bright countenance of truth in the quiet and still air of delightful studies. Moderation and judgment are more than the flash and the glitter even of the greatest genius. I hope that your professors of rhetoric will teach you to cultivate that golden art—the steadfast use of a language in

## GOLDEN ART OF TRUTH-TELLING

which truth can be told; a speech that is strong by natural force, and not merely effective by declaration; an utterance without trick, without affectation, without mannerisms and without any of that excessive ambition which overleaps itself as much in prose writing as it does in other things.

Now, ladies and gentlemen, I will detain you no longer. I hope that I have made it clear that we conceive the end of education on its literary side to be to make a man and not an encyclopedia, to make a citizen and not a book of elegant extracts. Literature does not end with knowledge of forms, with inventories of books and authors, with finding the key of rhythm, with the varying measure of the stanza, or the changes from the involved and sonorous periods of the seventeenth century down to the staccato of the nineteenth cen-

## IMPROMPTU SPEECHES

ture, or all the rest of the technicalities of scholarship. Do not think I condemn these. They are all good things to know, but they are not ends in themselves. "The intelligent man," says Plato, "will prize those studies which result in his soul getting soberness, righteousness and wisdom, and he will less value the others."

Literature is one of the instruments, and one of the most powerful instruments for forming character, for giving us men and women armed with reason, braced by knowledge, clothed with steadfastness and courage, and inspired by that public spirit and public virtue of which it has been well said that they are the brightest ornaments of the mind of man. Bacon is right, as he generally is, when he bids us read, not to contradict and refute, nor to believe and take for granted, nor to find talk

## GOLDEN ART OF TRUTH-TELLING

and discourse, but to weigh and to consider. In the times before us that promise or threaten deep political, economical and social controversy, what we need to do is to induce our people to weigh and consider. We want them to cultivate energy without impatience, activity without restlessness, inflexibility without ill-humor. I am not going to preach to you any artificial stoicism. I am not going to preach to you any indifference to money, or to the pleasures of social intercourse, or to the esteem and good-will of our neighbors, or to any other of the consolations and the necessities of life. But, after all, the thing that matters most, both for happiness and for duty, is that we should habitually live with wise thought and right feelings. Literature helps us more than other studies to this most blessed companionship of wise

## IMPROMPTU SPEECHES

thoughts and right feelings, and so I have taken this opportunity of earnestly commending it to your interest and care.



*"The Laugh Trust—Their Book"*

# HUMOROUS HITS

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